

## Cinema Journal Annotated Index to Volume 40

Annotations indicate: *a* = actor/actress; *d* = director; *f* = film; *m* = musician; *p* = producer; *s* = screenwriter; *tv* = television series

### **Automóvil Gris, El (The Gray Automobile) f(d/Enrique Rosa, 1919)**

López, Ana M. "Early Cinema and Modernity in Latin America." 40.1 (fall 2000): 48-78.

### **Avanti Popolo f(1986)**

Naaman, Dorit. "Orientalism as Alterity in Israeli Cinema." 40.4 (summer 2001): 36-54.

### **Beijingers in New York (Beijingren zai Niuyue) tv(1993)**

Lu, Sheldon H. "Soap Opera in China: The Transnational Politics of Visuality, Sexuality, and Masculinity." 40.1 (fall 2000): 25-47.

### **Berliner, Todd**

Berliner, Todd. "The Genre Film as Booby Trap: 1970s Genre Bending and *The French Connection*." 40.3 (spring 2001): 25-46.

Genre-bending films rely on viewers' habitual responses to generic codes, misleading audiences into expecting conventional outcomes. *The French Connection* (1971) exploits spectators' expectations of police-detective-film formulas and thereby catches viewers off-guard, creating a more unsettling experience than the genre traditionally provides.

### **Beyond the Walls f(1983)**

Naaman, Dorit. "Orientalism as Alterity in Israeli Cinema." 40.4 (summer 2001): 36-54.

### **Bicycle Thief, The f(d/Vittorio De Sica, 1948)**

Celli, Carlo. "The Legacy of Mario Camerini in Vittorio De Sica's *The Bicycle Thief* (1948)." 40.4 (summer 2001): 3-17.

### **Black Narcissus f(d/Michael Powell and Emeric Pressburger, 1947)**

Jaikumar, Priya. "Place and the Modernist Redemption of Empire in *Black Narcissus* (1947)." 40.2 (winter 2001): 57-77.

### **Blue Light, The. f(d/Leni Riefenstahl, 1932)**

von Dassanowsky, Robert. "A Mountain of a Ship: Locating the *Bergfilm* in James Cameron's *Titanic*." 40.4 (summer 2001): 18-35.

### **Bronston, Samuel p**

Jancovich, Mark. "'The Purest Knight of All': Nation, History, and Representation in *El Cid* (1960)." 40.1 (fall 2000): 79-103.

### **Camerini, Mario d**

Celli, Carlo. "The Legacy of Mario Camerini in Vittorio De Sica's *The Bicycle Thief* (1948)." 40.4 (summer 2001): 3-17.

### **Cameron, James d**

von Dassanowsky, Robert. "A Mountain of a Ship: Locating the *Bergfilm* in James Cameron's *Titanic*." 40.4 (summer 2001): 18-35.

### **Celli, Carlo**

Celli, Carlo. "The Legacy of Mario Camerini in Vittorio De Sica's *The Bicycle Thief* (1948)." 40.4 (summer 2001): 3-17.

Mario Camerini (1895-1981) was an Italian film director who directed Vittorio De Sica in romantic comedies in the 1930s. The thematic links between Camerini's films starring De Sica and De Sica's later neorealist work, such as *The Bicycle Thief*, reveal a continuity between pre-war and postwar Italian cinema usually assumed to be lacking.

### **Cléo from 5 to 7 f(d/Agnès Varda, 1961)**

Mouton, Janice. "From Feminine Masquerade to Flâneuse: Agnès Varda's *Cléo in the City*." 40.2 (winter 2001): 3-16.

### **Chan, Jackie a**

Williams, Tony. "'Under Western Eyes': The Personal Odyssey of Huang Fei-Hong in *Once upon a Time in China*." 40.1 (fall 2000): 3-24.

### **Channing, Stockard a**

Gillan, Jennifer L. "'No One Knows You're Black!': *Six Degrees of Separation* and the Buddy Formula." 40.3 (spring 2001): 47-68.

### **Corbett, Kevin J.**

Corbett, Kevin J. "The Big Picture: Theatrical Moviegoing, Digital Television, and Beyond the Substitution Effect." 40.2 (winter 2001): 17-34.

This article traces the cultural history of the movie theater, revealing that both cultural forces and industrial imperatives are likely to preserve the theater, despite the threat that it will be "substituted for" by digital television, with its promise of filmlike screen size and picture/sound quality.

### **Davis, Darrell William**

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This article traces the cultural history of the movie theater, revealing that both cultural forces and industrial imperatives are likely to preserve the theater, despite the threat that it will be "substituted for" by digital television, with its promise of filmlike screen size and picture/sound quality.

### **Davis, Darrell William**

Davis, Darrell William. "Reigniting Japanese Tradition with *Hana-Bi*." 40.4 (summer 2001): 55-80.

This article interrogates Kitano "Beat" Takeshi's *Hana-Bi* (Fireworks, 1997) for its appropriation of traditional Japanese iconography and its insertion into a global marketplace for Asian auteur-gangster films.

#### **De Sica, Vittorio a, d**

Celli, Carlo. "The Legacy of Mario Camerini in Vittorio De Sica's *The Bicycle Thief* (1948)." 40.4 (summer 2001): 3-17.

#### **Dragon City's Exterminating Tyrant (Wong Fei-Hung Ji Ng Lung Sing Chin Ba) f(1994)**

Williams, Tony. "Under Western Eyes: The Personal Odyssey of Huang Fei-Hong in *Once upon a Time in China*." 40.1 (fall 2000): 3-24.

#### **Dreams f(dAkira Kurosawa, 1990)**

Serper, Zvika. "Kurosawa's *Dreams*: A Cinematic Reflection of a Traditional Japanese Context." 40.4 (summer 2001): 81-104.

#### **El Cid f(dAnthony Mann, 1960)**

Jancovich, Mark. "The Purest Knight of All: Nation, History, and Representation in *El Cid* (1960)." 40.1 (fall 2000): 79-103.

#### **Fagelson, William Friedman**

Fagelson, William Friedman. "Fighting Films: The Everyday Tactics of World War II Soldiers." 40.3 (spring 2001): 94-112.

American soldiers watching movies near the front lines during World War II talked back to the screen, interacting with the texts and with each other.

#### **Fanck, Arnold d**

von Dassanowsky, Robert. "A Mountain of a Ship: Locating the *Bergfilm* in James Cameron's *Titanic*." 40.4 (summer 2001): 18-35.

#### **Fassbinder, Werner Rainer d**

Hoerschelman, Olaf. "Memoria Dextera Est: Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

#### **Fictitious Marriage f (dChaim Buzaglo, 1989)**

Naaman, Dorit. "Orientalism as Alterity in Israeli Cinema." 40.4 (summer 2001): 36-54.

#### **Foreign Babes in Beijing (Yangniu zai Beijing) tv(dWang Binglin and Li Jianxin, 1996)**

Lu, Sheldon H. "Soap Opera in China: The Transnational Politics of Visuality, Sexuality, and Masculinity." 40.1 (fall 2000): 25-47.

#### **Friedkin, William d**

Berliner, Todd. "The Genre Film as Booby Trap: 1970s Genre Bending and *The French Connection*." 40.3 (spring 2001): 25-46.

#### **French Connection, The f (d William Friedkin, 1971)**

Berliner, Todd. "The Genre Film as Booby Trap: 1970s Genre Bending and *The French Connection*." 40.3 (spring 2001): 25-46.

#### **Germany in Autumn f(d Rainer Werner Fassbinder, Alexander Kluge, Volker Schlöndorf, and others, 1978)**

Hoerschelman, Olaf. "Memoria Dextera Est: Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

#### **Gillan, Jennifer L.**

Gillan, Jennifer L. "No One Knows You're Black!: Six Degrees of Separation and the Buddy Formula." 40.3 (spring 2001): 47-68.

Fred Schepisi's *Six Degrees of Separation* (1993) is an art-house film that plays with the buddy film formula, highlighting its inconsistencies and its contrived resolutions of complex issues surrounding racial and sexual anxieties and looking relations.

#### **Great Misfortunes f(1976)**

Naaman, Dorit. "Orientalism as Alterity in Israeli Cinema." 40.4 (summer 2001): 36-54.

#### **Greenaway, Peter d**

Tweedie, James. "Caliban's Books: The Hybrid Text in Peter Greenaway's *Prospero's Books*." 40.1 (fall 2000): 104-26.

#### **Guilgud, John a**

Tweedie, James. "Caliban's Books: The Hybrid Text in Peter Greenaway's *Prospero's Books*." 40.1 (fall 2000): 104-26.

#### **Hackman, Gene a**

Berliner, Todd. "The Genre Film as Booby Trap: 1970s Genre Bending and *The French Connection*." 40.3 (spring 2001): 25-46.

#### **Half a Million Black f(1977)**

Naaman, Dorit. "Orientalism as Alterity in Israeli Cinema." 40.4 (summer 2001): 36-54.

#### **Hana-Bi (Fireworks) f(dKitano Takeshi, 1997)**

Davis, Darrell William. "Reigniting Japanese Tradition with *Hana-Bi*." 40.4 (summer 2001): 55-80.

**Hansin f(1982)**

Naaman, Dorit. "Orientalism as Alterity in Israeli Cinema." 40.4 (summer 2001): 36-54.

**Hark, Tsui p, d**

Williams, Tony. "Under Western Eyes: The Personal Odyssey of Huang Fei-Hong in *Once upon a Time in China*." 40.1 (fall 2000): 3-24.

**Hauff, Reinhard d**

Hoerschelman, Olaf. "Memoria Dextera Est: Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Henry & June f(d) Philip Kaufman, 1990**

Sandler, Kevin S. "The Naked Truth: *Showgirls* and the Fate of the X/NC-17 Rating." 40.3 (spring 2001): 69-93.

**Heston, Charlton a**

Jancovich, Mark. "The Purest Knight of All: Nation, History, and Representation in *El Cid* (1960)." 40.1 (fall 2000): 79-103.

**Hoerschelman, Olaf**

Hoerschelman, Olaf. "Memoria Dextera Est: Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

This article investigates the struggles over public memory in postwar Germany. The representation of the Red Army Fraction (RAF) terrorist movement indicates the power of official memory. However, examples from the New German Cinema demonstrate that the creation of counter-memories remained possible even at the peak of terrorism in the "German Autumn" of 1977.

**Holy Mountain, The f(d) Arnold Fanck, 1926**

von Dassanowsky, Robert. "A Mountain of a Ship: Locating the *Bergfilm* in James Cameron's *Titanic*." 40.4 (summer 2001): 18-35.

**Huang Fei-Hung Ji Sei (Once upon a Time in China, Part 4) f(p) Tsui Hark, 1993**

Williams, Tony. "Under Western Eyes: The Personal Odyssey of Huang Fei-Hong in *Once upon a Time in China*." 40.1 (fall 2000): 3-24.

**Jackson, Michael m, a**

Mittell, Jason. "A Cultural Approach to Television Genre Theory." 40.3 (spring 2001): 3-24.

**Jaikumar, Priya**

Jaikumar, Priya. "Place' and the Modernist Redemption of Empire in *Black Narcissus* (1947)." 40.2 (winter 2001): 57-77.

An imperial narrative's coherence is predicated upon the continuation of the colonial place as a backdrop. In Michael Powell and Emeric Pressburger's *Black Narcissus* (1947), the Himalayan "Mopu" is made central enough to impede assumptions projected onto it. However, the threat of narrative collapse is averted by a visibly modernist preoccupation with the (imperial) self and the film's redemptive thematics.

**Jancovich, Mark**

Jancovich, Mark. "The Purest Knight of All: Nation, History, and Representation in *El Cid* (1960)." 40.1 (fall 2000): 79-103.

This article examines the Samuel Bronston production of *El Cid* (1960) and analyzes the process of cultural hybridization through which various myths of the Spanish national hero are stitched together and, in the process, reinterpreted to produce an epic movie for an international market.

**Kaufman, Philip d**

Sandler, Kevin S. "The Naked Truth: *Showgirls* and the Fate of the X/NC-17 Rating." 40.3 (spring 2001): 69-93.

**Kluge, Alexander d**

Hoerschelman, Olaf. "Memoria Dextera Est: Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Kurosawa, Akira d**

Serper, Zvika. "Kurosawa's *Dreams*: A Cinematic Reflection of a Traditional Japanese Context." 40.4 (summer 2001): 81-103.

**Lian-jie, Jet Li a**

Williams, Tony. "Under Western Eyes: The Personal Odyssey of Huang Fei-Hong in *Once upon a Time in China*." 40.1 (fall 2000): 3-24.

**López, Ana M.**

López, Ana M. "Early Cinema and Modernity in Latin America." 40.1 (fall 2000): 48-78.

This article traces the introduction and development of the cinema in Latin America, exploring the complex global interactions and transformational experiments that marked the diffusion of the medium in the context of international trends as well as in relationship to the continent's incipient modernity. The essay's comparative framework points to new patterns and observations that exceed the boundaries of discrete national histories.

**Loren, Sophia a**

Jancovich, Mark. "The Purest Knight of All": Nation, History, and Representation in *El Cid* (1960)." 40.1 (fall 2000): 79-103.

**Lost Honor of Katharina Blum, The f(d Volker Schlöndorff and Margarethe von Trotta, 1975)**

Hoerschelman, Olaf. "Memoria Dextera Est": Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Lu, Sheldon H.**

Lu, Sheldon H. "Soap Opera in China: The Transnational Politics of Visuality, Sexuality, and Masculinity." 40.1 (fall 2000): 25-47.

This essay examines Chinese television drama in the 1990s. It focuses on soap operas involving transnational romances between Chinese men and Russian and American women. The construction of Chinese masculinity through the foreign woman has become a new way of imagining national identity in the age of globalization.

**Light, The (La Luz) f(d Ezequiel Carrasco, 1917)**

López, Ana M. "Early Cinema and Modernity in Latin America." 40.1 (fall 2000): 48-78.

**Lion King Struggle for Supremacy (Wong Fei-Hung Ji Saam) f(1993)**

Williams, Tony. "Under Western Eyes": The Personal Odyssey of Huang Fei-Hong in *Once upon a Time in China*." 40.1 (fall 2000): 3-24.

**Machorka-Muff f(d Jean-Marie Straub, 1963)**

Hoerschelman, Olaf. "Memoria Dextera Est": Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Man Should Be Self-Sufficient (Wong Fei-Hung Ji Yi) f(1992)**

Williams, Tony. "Under Western Eyes": The Personal Odyssey of Huang Fei-Hong in *Once upon a Time in China*." 40.1 (fall 2000): 3-24.

**Mann, Anthony d**

Jancovich, Mark. "The Purest Knight of All": Nation, History, and Representation in *El Cid* (1960)." 40.1 (fall 2000): 79-103.

**Marchand, Corinne a**

Mouton, Janice. "From Feminine Masquerade to Flâneuse: Agnès Varda's *Cleo* in the City." 40.2 (winter 2001): 3-16.

**Marriage of Maria Braun, The f(d Rainer Werner Fassbinder, 1978)**

Hoerschelman, Olaf. "Memoria Dextera Est": Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Marianne and Juliane f(d Margarethe von Trotta, 1981)**

Hoerschelman, Olaf. "Memoria Dextera Est": Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Mieko, Harada a**

Serpel, Zvika. "Kurosawa's *Dreams*: A Cinematic Reflection of a Traditional Japanese Context." 40.4 (summer 2001): 81-103.

**Mittell, Jason**

Mittell, Jason. "A Cultural Approach to Television Genre Theory." 40.3 (spring 2001): 3-24.

This essay argues that genres are cultural categories that surpass the boundaries of media texts and operate within industry, audience, and cultural practices as well. Offering a television-specific approach, the article explores media genres by incorporating contemporary cultural theory and exemplifying its discursive approach with a brief case study.

**Mouton, Janice**

Mouton, Janice. "From Feminine Masquerade to Flâneuse: Agnès Varda's *Cleo* in the City." 40.2 (winter 2001): 3-16.

In Agnès Varda's *Cleo from 5 to 7* (1961), the protagonist's transformation from feminine masquerade to flâneuse occurs as a result of her involvement with a city, specifically Paris. Positing the possibility of a female flânerie, this essay establishes a connection between Agnès Varda and the writers George Sand and Virginia Woolf, thereby showing how a woman walker—a flâneuse—lays claim to subjectivity.

**Naaman, Dorit**

Naaman, Dorit. "Orientalism as Alterity in Israeli Cinema." 40.4 (summer 2001): 36-54.

This article deals with the representation of Middle Eastern Jews and Palestinians in the Israeli cinema of the 1970s and 1980s, specifically the phenomenon of "passing," whereby ethnicity and race are interchangeable in casting and plot. Such passing can empower Middle Eastern Jews to deconstruct ethnic stereotypes, while excluding Palestinians from participating in public discourse.

**Nasty Girl, The** f(d Michael Verhoeven, 1989)  
Hoerschelman, Olaf. "Memoria Dextera Est: Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Not Reconciled** f(d Jean-Marie Straub and Danièle Huillet, 1965)

Hoerschelman, Olaf. "Memoria Dextera Est: Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Once upon a Time in China** f(p Tsui Hark, 1991)

Williams, Tony. "Under Western Eyes": The Personal Odyssey of Huang Fei-Hong in *Once upon a Time in China*." 40.1 (fall 2000): 3-24.

**Once upon a Time in China and America**  
f(d Sammo Hung, 1997)

Williams, Tony. "Under Western Eyes": The Personal Odyssey of Huang Fei-Hong in *Once upon a Time in China*." 40.1 (fall 2000): 3-24.

**Padilla, Emma a**

López, Ana M. "Early Cinema and Modernity in Latin America." 40.1 (fall 2000): 48-78.

**Poitier, Sidney a**

Gillan, Jennifer L. "No One Knows You're Black!": *Six Degrees of Separation* and the Buddy Formula." 40.3 (spring 2001): 47-68.

**Powell, Michael, and Pressburger, Emeric d**

Jaikumar, Priya. "Place" and the Modernist Redemption of Empire in *Black Narcissus* (1947)." 40.2 (winter 2001): 57-77.

**Prospero's Books** f(d Peter Greenaway, 1991)

Tweedie, James. "Caliban's Books: The Hybrid Text in Peter Greenaway's *Prospero's Books*." 40.1 (fall 2000): 104-26.

**Quinn, Michael**

Quinn, Michael. "Distribution, the Transient Audience, and the Transition to the Feature Film." 40.2 (winter 2001): 35-56.

This historical essay argues that early feature-length films were not simply a new production trend; they represented a series of developments in distribution and exhibition based on differentiation. Indeed, the American film industry of the early 1910s followed several competing models of distribution in an effort to differentiate be-

tween the uniqueness of the feature and the standardization fostered by the short-subject program.

**Ran** f(d Akira Kurosawa, 1985)

Serper, Zvika. "Kurosawa's *Dreams*: A Cinematic Reflection of a Traditional Japanese Context." 40.4 (summer 2001): 81-103.

**Riefenstahl, Leni d**

von Dassanowsky, Robert. "A Mountain of a Ship: Locating the *Bergfilm* in James Cameron's *Titanic*." 40.4 (summer 2001): 18-35.

**Russian Girls in Harbin** (Eluosi gunnian zai Harbin) tv (d Sun Sha, 1994)

Lu, Sheldon H. "Soap Opera in China: The Transnational Politics of Visuality, Sexuality, and Masculinity." 40.1 (fall 2000): 25-47.

**Sallah Shabatti** f(d, s Efraim Kishon, 1964)

Naaman, Dorit. "Orientalism as Alterity in Israeli Cinema." 40.4 (summer 2001): 36-54.

**Sandler, Kevin S.**

Sandler, Kevin S. "The Naked Truth: *Showgirls* and the Fate of the X/NC-17 Rating." 40.3 (spring 2001): 69-93.

In 1990, the Motion Picture Association of America (MPAA) replaced the X rating with the NC-17 category—No Children 17 and under Admitted. The new designation took effect immediately and was copyrighted so that adult filmmakers—who appropriated the X for pornography in 1968—could no longer unilaterally apply it to their films. MGM/UA's *Henry & June* became the first major studio film to receive the outermost rating since 1979. The NC-17's immediate inheritance of the veneer of the X rating, and the subsequent box-office failure of *Showgirls* (1995), reaffirmed the economic liability of the rating system's adults-only category.

**Schepisi, Fred d**

Gillan, Jennifer L. "No One Knows You're Black!": *Six Degrees of Separation* and the Buddy Formula." 40.3 (spring 2001): 47-68.

**Schlöndorf, Volker d**

Hoerschelman, Olaf. "Memoria Dextera Est: Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Serper, Zvika**

Serper, Zvika. "Kurosawa's *Dreams*: A Cinematic Reflection of a Traditional Japanese Context." 40.4 (summer 2001): 81-103.

The structure, content, means of expression, philosophical thought, and images in Kurosawa's *Dreams* (1990) offer an unconscious reflection of the traditional aristocratic *nô* theatre in particular, as well as of other Japanese folklore and aesthetics.

**Showgirls f(d Paul Verhoeven, 1995)**

Sandler, Kevin S. "The Naked Truth: *Showgirls* and the Fate of the X/NC-17 Rating." 40.3 (spring 2001): 69-93.

**Six Degrees of Separation f (d Fred Schepisi, 1993)**

Gillan, Jennifer L. "No One Knows You're Black!": *Six Degrees of Separation* and the Buddy Formula." 40.3 (spring 2001): 47-68.

**Smith, Will a**

Gillan, Jennifer L. "No One Knows You're Black!": *Six Degrees of Separation* and the Buddy Formula." 40.3 (spring 2001): 47-68.

**S.O.S. Iceberg f(d Arnold Fanck, 1933)**

von Dassanowsky, Robert. "A Mountain of a Ship: Locating the *Bergfilm* in James Cameron's *Titanic*." 40.4 (summer 2001): 18-35.

**Stammheim: The Baader-Meinhof Group on Trial f(d Reinhard Hauff, 1986)**

Hoerschelman, Olaf. "Memoria Dextera Est": Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Storms over Mount Blanc f(d Arnold Fanck, 1926)**

von Dassanowsky, Robert. "A Mountain of a Ship: Locating the *Bergfilm* in James Cameron's *Titanic*." 40.4 (summer 2001): 18-35.

**Straub, Jean-Marie d**

Hoerschelman, Olaf. "Memoria Dextera Est": Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Sutherland, Donald a**

Gillan, Jennifer L. "No One Knows You're Black!": *Six Degrees of Separation* and the Buddy Formula." 40.3 (spring 2001): 47-68.

**Takeshi, Kitano d, s, a**

Davis, Darrell William. "Reigniting Japanese Tradition with *Hana-bi*." 40.4 (summer 2001): 56-72.

**Tiefland f(d Leni Riefenstahl, 1945-1954)**

von Dassanowsky, Robert. "A Mountain of a Ship: Locating the *Bergfilm* in James Cameron's *Titanic*." 40.4 (summer 2001): 18-35.

**Titanic f(d James Cameron, 1997)**

von Dassanowsky, Robert. "A Mountain of a Ship: Locating the *Bergfilm* in James Cameron's *Titanic*." 40.4 (summer 2001): 18-35.

**Trotta, Margarethe von d**

Hoerschelman, Olaf. "Memoria Dextera Est": Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Tweedie, James**

Tweedie, James. "Caliban's Books: The Hybrid Text in Peter Greenaway's *Prospero's Books*." 40.1 (fall 2000): 104-26.

This essay discusses Peter Greenaway's *Prospero's Books* as an allegory of the adaptation of canonical literature to cinema, with *The Tempest's* colonial concerns refigured as a confrontation between a "masterful" original and an "unfaithful" follower. The essay then situates the film's meditation on the literary artifact and neobaroque aesthetics in opposition to the discourses of heritage circulating in Thatcherite Britain.

**Varda, Agnès d**

Mouton, Janice. "From Feminine Masquerade to Flâneuse: Agnès Varda's *Cléo in the City*." 40.2 (winter 2001): 3-16.

**Verhoeven, Michael d**

Hoerschelman, Olaf. "Memoria Dextera Est": Film and Public Memory in Postwar Germany." 40.2 (winter 2001): 78-97.

**Verhoeven, Paul d**

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